

Mus. d. r. 100/30

L. 5.

Mus. pr. 2° #646

SEI
SONATE
A TRE

Due Violini & Baſſo.

Compoſte

DA

ANTONIO FILTZ

*Virtuoſo di Camera di ſua A S Leſector
Palatino & Diſſepolo di Gioan Stamitz.*

OPERA III.

mis au jour par M. De la chevardiere.

Prix 7^{tt} 4^{ls}

A PARIS

*Chez M. De la chevardiere, rue du Roule à la Croix d'Or.
Et aux Adreſſes Ordinaires.*

A LYON

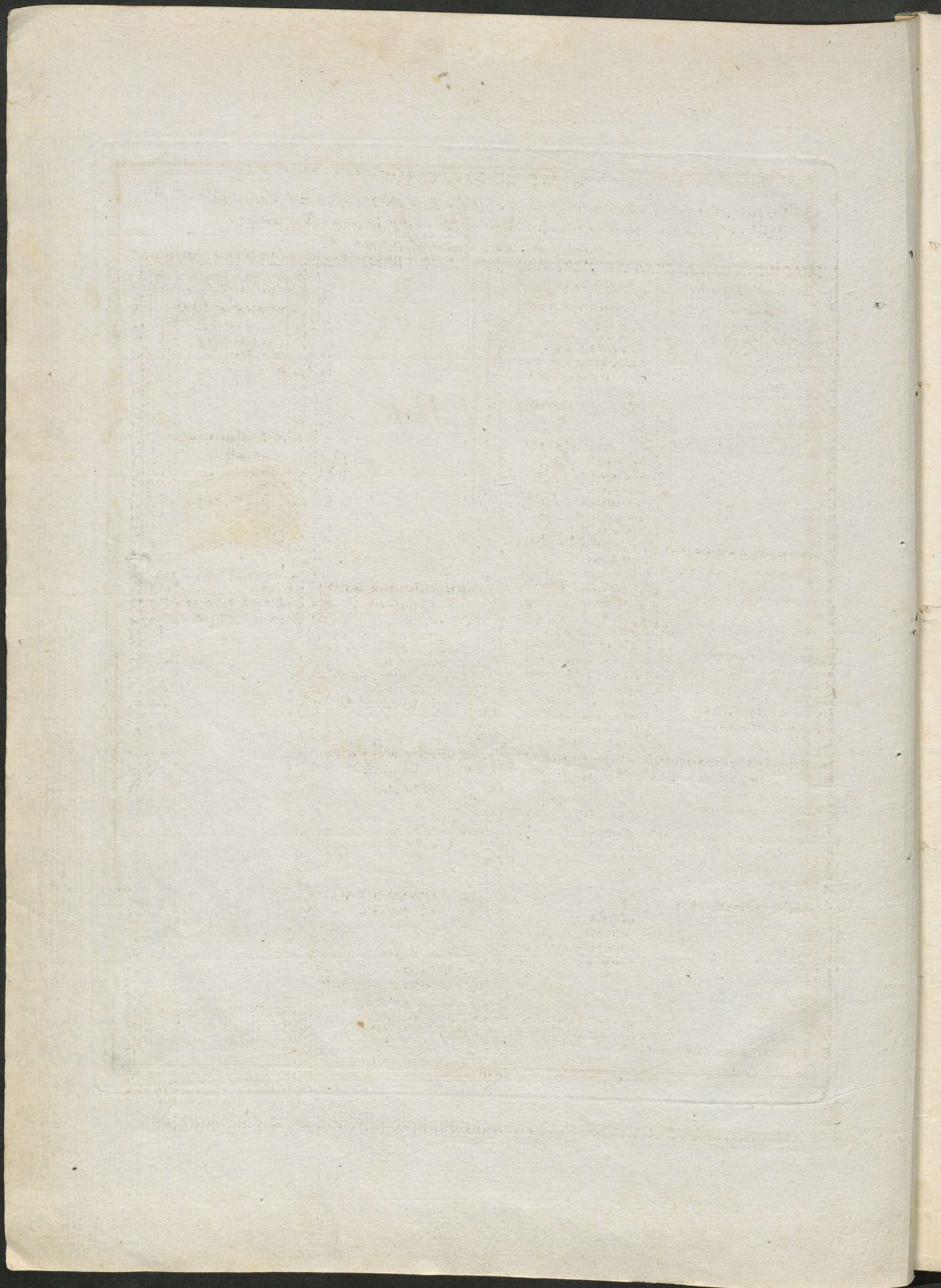
M. Les Freres Legoux place des Cordeliers.

Avec Privilege du Roy. Imprime par Bernard

[1761]

Pr. 2389





CATALOGUE

de Musique Vocale et Instrumentale que M. De LACHEVARDIERE Successeur de
M. Le Clerc rue du Roule a la Croix d'Or a fait graver depuis peu
et qu'il continue journellement

Intermedes et Opera Bouffons <i>Blaise le Savetier</i>12 <i>Les Aveux Indiscrets</i>12 <i>Ninette a la Cour</i>12 <i>La Bohemienne</i>9 <i>Le Chinois</i>9 <i>La Fille mal gardee</i>9 <i>Bertholde a la Ville</i>9 <i>Le Diable a 4</i>12 <i>Blaise en petit</i>3, 12 <i>Le Medecin d'amour</i>9	Symphonies a 4 et plusieurs parties <i>Bek 2^e. Corni</i>9 <i>Filtz 1^{er}</i>9 <i>Fannalder, Corni</i>9 <i>Davone Ouvertures, Corni</i>9 <i>Davone Ariettes, Corni</i>9 <i>Baillaux</i>9 <i>Filtz 2^e. Flauti e Corni</i>9		<i>Le Jeu de Des harmonique</i> 3 ^e , 12 ^e <i>Le Jeu de Cartes harmonique</i> 3 ^e
Sonates a Violon feul <i>Vachon 1^{er}</i>7, 4 <i>Dejardino 5^e</i>6 <i>Fritz 3^e</i>6 <i>Rambach</i>6 <i>Ulrte del Arco Tartini</i>3 <i>Les Aurs a la Mode</i>6 <i>Stamitz Op. VI</i>7, 4 <i>Tarade Op. 1^{er}</i>6 <i>De Lusse 1^{er} p^r. Fl. et Basse</i>6 <i>Pieces p^r. le Pardessus</i>1, 16	Vari Autori <i>Pugnani 1^{er} Oboe</i> <i>Galuppi 2^e</i> <i>Stamitz 3^e Oboe</i> <i>Stamitz 4^e</i> <i>Dejardino 5^e</i> <i>Kohaut 6^e</i>	Clavecin <i>Pelegrini Concerto</i>12 <i>Vageneid idem</i>9 <i>Pelegrini con Violino</i>12 <i>Les Aurs a la Mode</i>6 <i>Concerts choisis 1^{er} Recueil</i>12 <i>Concerts choisis 2^e rec</i>12 <i>Concerts choisis 3^e Rec.</i>12	Mennets et Contredances <i>1^{er} Recueil M</i>2, 8 <i>1^{er} Recueil C</i>1, 4
Duo pour Violons et Pardessus <i>Duetti formes d'itriques Ital.</i>3, 12 <i>Dialogues en Duo</i>3, 12 <i>Dejardini l'aine F. ou V.</i>6 <i>Les plus aurs par DuBlan</i>3, 12 <i>Pe^r aurs a jouer ou a chanter</i>1, 16 <i>Guerine Op. 5^e</i>6	Vari Autori Galitzin <i>Holtzbaur 1^{er}</i> <i>Stamitz 2^e con Oboe</i> <i>Holtzbaur 3^e Due All.</i> <i>S^t. Martini 4^e</i> <i>Jomelly 5^e</i> <i>Stamitz con Oboe 6^e</i>	Methodes de Musique <i>Denis p^r. la Four</i>7, 4 <i>Dupont 1^{er}</i>2, 8 <i>Dupont Violon</i>1, 4 <i>Mahaut p^r. Flute</i>6	Cantatilles <i>Iphise</i>1, 16 <i>L'Amore</i>1, 4 <i>L'Amour de voile par Dejardino</i>1, 16 <i>L'Ete</i>1, 16 <i>Philinte</i>1, 16 <i>L'Amant malheureux</i>1, 16 <i>Iris</i>1, 16 <i>La legerete</i>1, 16 <i>Anaxerete</i>1, 16 <i>Le Triomphe de l'Amour</i>1, 16 <i>Le prix de la Constance</i>1, 16
Trio <i>Stamitz 1^{er}</i>9 <i>Fannalder</i>6 <i>Fritz 4^e</i>6 <i>3 Serenades Sebelowski</i>3, 12 <i>Les petits Soupers Piffet</i>2, 8 <i>Filtz 3^e Oboe</i>7, 4 <i>Cardoni</i>6 <i>Campione 4^e</i>6 <i>De Lusse 3^e p^r. Fl et Violon</i>6	Recueil Periodique en Symphonies <i>Toureschi con Oboe N^o 1^{er}</i>1, 8 <i>Filtz con Oboe N^o 2^e</i>2, 8 <i>Holtzbaur Corni N^o 3^e</i>2, 8 <i>Filtz con Oboe N^o 4^e</i>2, 8 <i>Cannabich con Flauti N^o 5^e</i>2, 8 <i>Filtz con Oboe N^o 6^e</i>2, 8 <i>Holtzbaur con Oboe N^o 7</i>2, 8 <i>Filtz con Oboe N^o 8</i>2, 8 <i>Abel con Oboe N^o 9</i>2, 8 <i>Filtz con Oboe N^o 10</i>2, 8 <i>Beresciollo con Oboe N^o 11</i>2, 8 <i>Stamitz con Oboe N^o 12</i>2, 8 <i>Beresciollo con Oboe N^o 13</i>2, 8 <i>Abel N^o 14</i>2, 8 <i>Bode a 4 N^o 15</i>1, 16 <i>Chambray a 4 N^o 16</i>1, 16 <i>Bek a 4 N^o 17</i>1, 16 <i>Chambray a 4 N^o 18</i>1, 16 <i>Ariettes Ital. en Symph. N^o 19</i>1, 16 <i>Ariettes en Symph. N^o 20</i>1, 16 <i>Ariettes en Symph. N^o 21</i>1, 16 <i>Ariettes en Symph. N^o 22</i>1, 16 <i>Ariettes en Symph. N^o 23</i>1, 16 <i>Ariettes en Symph. N^o 24</i>1, 16 <i>Ouverture du Cadi N^o 25</i>1, 16 <i>Ouverture du jardinier N^o 26</i>1, 16	Duo Flutes <i>Dejardini l'aine</i>6 <i>Mahaut brunette</i>6 <i>Mahaut 2^e idem</i>6 <i>De Lusse 2^e</i>6	Violoncelle <i>Recueil d'itriques Ital. p^r. Astraudy</i> 6 ^e
		Recueils d'Airs <i>Genty avec Guitare</i>6 <i>Etreres d'Apollon 12^e</i>7, 4 <i>Genty 2</i>6 <i>Petits aurs avec accomp^t</i>1, 16	

TRIO I.

Andante.

Allegro. *P.* *F.*

The musical score for Violino Primo, Trio I, is presented on 14 staves. The first section, marked 'Andante.', spans the first six staves and features a 3/8 time signature. The second section, marked 'Allegro.', begins on the seventh staff and continues to the end of the page. This section includes dynamic markings of 'P.' (piano) and 'F.' (forte) and changes to a 4/4 time signature. The notation includes various musical symbols such as treble clefs, notes, rests, and accidentals, with some measures containing triplets or other complex rhythmic figures.

Violino Primo.

3.

Menuetto.

Crio. t

P.

Al. D. C.

Fuga Cromatica.

This page contains a handwritten musical score for Violino Primo, consisting of 14 staves. The first two staves are for a Minuet in 3/4 time, marked 'Menuetto.' and 'Crio. t'. The third staff continues the Minuet, marked 'Al. D. C.' and 'P.'. The remaining 11 staves are for a 'Fuga Cromatica' in 3/4 time. The score includes various musical notations such as treble clefs, 3/4 time signatures, eighth and sixteenth notes, rests, and dynamic markings like 'P.' (piano) and 'F.' (forte). The handwriting is in dark ink on aged paper.

*Andantino. Violino Primo.***TRIO II.**

Dolce.

All. un poco moderato. F.

Meno.

The musical score is written for Violino Primo. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The first section is marked 'Andantino' and 'Dolce'. The second section is marked 'All. un poco moderato. F.'. The third section is marked 'Meno.'. The score includes various musical notations such as treble clefs, key signatures (two sharps), time signatures (4/4, 3/4), and dynamic markings (P, F, P.F., F.P.). There are also performance instructions like 'Dolce' and 'Meno.'

Violino 1^{mo}.

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P. *Trio.* *M^{te} D.C.*

Fuga. Con stylo mixto.

P. *1* *P.* *po. F.* *P.* *F.* *P.* *F.*

Moderato.

TRIO III. *Moderato.*

Andante.

Violino Primo.

7

Menuetto.

First system of the Menuetto section, measures 1-12. The notation is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. It features a melody with various dynamics including *EP.* (Espressivo), *P.* (Piano), and *F.* (Forte). The music includes slurs, ties, and trills.

Trio. sempre.

Second system of the Trio section, measures 13-24. The notation continues in treble clef with the same key signature and time signature. It includes a *M. D. C.* (Molto Dolce) marking. The music features a more lyrical melody with sustained notes and some trills.

Fugato.

Third system of the Fugato section, measures 25-36. The notation continues in treble clef with the same key signature and time signature. This section is characterized by rapid sixteenth-note passages and a more complex rhythmic texture. It includes a *P.* (Piano) marking at the beginning of the final measure.

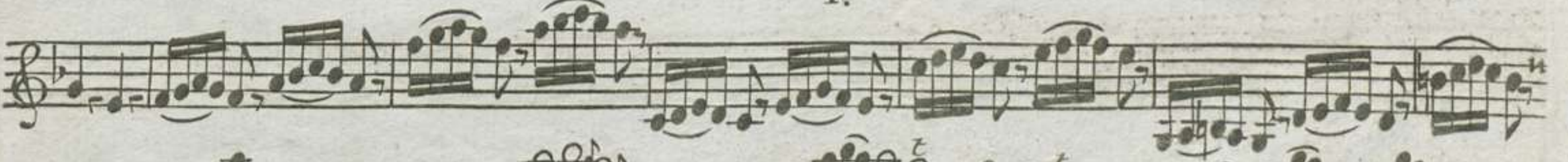
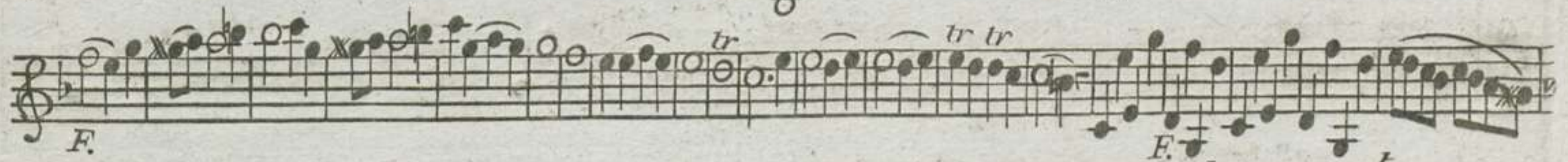
Moderato.

TRIO IV. *Moderato.*

Andante molto.

Violino Primo.

9



Violino Primo.

TRIO V.

All.^o moderato

Andante

